


BALLROOM DANCEMAGAZINE

MARCH 1960 25 CENTS



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JANE FROMAN WALTZES
on the "Arthur Murray Party"



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BALLROOM DANCEMAGAZINE

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LETTER FROM A TRAVELER

I am highly pleased with the first copy of *Ballroom Dance Magazine* and feel that the statement may be made that at long last a measurable amount of progress has been made in this highly imperfect world. Those of us who have been dancing for many years know that there is no form of exercise that is more beneficial, or which will contribute more to lessening of tension, than ballroom dancing. This applies to both bricklayer and banker, as well as to all intermediate stages of human development. Therefore, a magazine devoted to the art of ballroom dancing has certainly been much needed and will undoubtedly be quickly accepted by the dancing public.

One of the difficulties that besets ballroom dancers who like to travel is the time spent trying to find a suitable dance hall in a new town. For instance, my fair wife and I took a circle trip around the United

(Cont'd on Page 20)

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ON THE COVER



Things are fine these days for Jane Froman — and to prove it she did a charming Waltz January 5th on the *Arthur Murray Party*.

Back in 1942, when the star was enroute to sing for U.S. troops overseas, the plane in which she was traveling crashed near Lisbon, and she was severely injured. She has come through the subsequent ordeal with a courage few others could match.

Several years ago, after many operations, Miss Froman was sufficiently recovered to resume her singing career. But as she began 1960 with a dancing performance, she showed that she had reached an even happier milestone.

Her partner was the NBC-TV show's choreographer, James Starbuck. Photo on the cover and the one on this page are both by MAUREY GARBER

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*Left and Above:
This guest at Vacation Camp for the
Blind, dancing with instructor Alida Vaz-
quez, has achieved balance, posture and
confidence — as well as an effective ball-
room lead. A fellow camper serves as
“disc jockey.”*

PHOTOS: HERB LEVART

THE BLIND CAN DANCE!

Ballroom Activities at Camp Near N. Y. C.
Enrich Lives of Sightless Vacationers

BY BARBARA SHOEMAKER

"But I can't dance — I'm blind!"

"Have you ever tried?"

"No, it's ridiculous! Blind people don't dance, and, besides, I'd bump into everything . . ."

"What's a little bumping? Come on and see how easy it is."

Such a scene occurs frequently at the Vacation Camp for the Blind in Spring Valley, New York. Each summer four groups of 185 blind people from 18 years old on are shown a fun vacation. They have 30 buildings on a 40-acre site at their disposal. They are guests of Director Irving Miller, his associate Sherman Barr and a staff specially trained to introduce them to activities which can serve to make their lives easier.

Braille-marked nature trails and paths with waist-high guide rails are some of the special facilities for the blind campers. On the dance floor, however, no guides exist, and bumping is an accepted traffic hazard. In talking with Alida Vazquez, a Marion Chace therapy student and counselor at the Camp for two seasons, we learned that the muscles of the blind tend to be very tense. Physical and emotional inhibitions may result from fear of falling, colliding with things and just plain moving. Posture for many of these people is a slouch, and their gait is a shuffle. So the idea of dancing can be understandably preposterous.

Once the blind have been coaxed to

the dance floor, taught to stand erect and move with confidence, hostilities and pent-up frustrations may emerge in the form of thrashing gestures and violent language. This, Camp officials know, is a constructive release. Then to the actual business of ballroom dancing — the ballroom position of touching another person, leading and following, making dance floor conversation, learning different step patterns to various tempos — dancing is a thrill!

When the campers have become familiar with expressing themselves to music, there is no unusual problem with coordination, said Miss Vazquez, and these dance students can catch on to ballroom steps as quickly as anyone. We asked Miss Vazquez how strictly accuracy of technique was stressed, wondering if a degree of "standardization" was necessary for the women to dance with different men. Her reply was that, as with any women, these must learn to follow different partners. If a student derives an effective combination of steps in, for example, a Fox Trot vein, the rest are told about it so they may try, but over-all emphasis is with learning to move. This results in development of more acute awareness of spatial relations and a lighter attitude about saying "excuse me" after colliding with another couple.

Cha Cha and Lindy are favorites at the
(Over)



Above and Below:
Counselor Anna Triantafyllou imparts to a pupil the "feel" of a step before they try out a combination together.



the
Bengal lights,
most magical ef-
(Cont'd on Page 26)



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This guest at Vacation Camp for the Blind, dancing with instructor Alida Vazquez, has achieved balance, posture and confidence — as well as an effective ballroom lead. A fellow camper serves as "disc jockey."

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THE BLIND CAN DANCE (Cont'd)

Camp. Open position numbers cause no difficulty if the partners maintain hand contact. Fox Trot is often requested also, while the Waltz with its soothing quality is used more for therapy or interpretive sessions. Some of the campers prefer to have counselors as partners for the legitimate reason that they are the best dancers.

Blind campers who are also deaf are by no means excluded from dancing because of their double handicap. They are introduced to tempos by vibrations imparted from the banging of piano or drum. Actual step patterns are learned by touching an instructor's feet and legs as he moves and moving with him. After they are accustomed to feeling vibrations, they take it from there.

One of the 25 recreations is orchestra sessions for those who play instruments (and some, we learned, have quite a solid beat). When enough of these players can be assembled during dance hours, they provide the music. Otherwise, records are used. Other activities at the camp include sports, arts and crafts and variety shows.

The Vacation Camp for the Blind, which has offices in New York City, is non-profit and supported by public donations. Off-season the organization keeps in touch with its blind friends and sponsors weekend get-togethers throughout the winter and spring. The staff is trained to encourage the blind to participate in as many as possible "normal" recreations, such as dancing. Since 1926, the time of its establishment, the organization has adhered to a single philosophy: "The blind are human beings first, and people with a handicap second." **END**



Above:

As in any other group, there are partner preferences among the blind. Here a counselor places a dancer in contact with a requested partner by joining their hands. After that, they're on their own.

Below:

There is double fun as this couple enjoys both dancing and the antics of their musical colleagues, a pianist-singer and a drummer.



On the beautiful blue
DANUBE
(An der Schönen blauen Donau)
WALTZ
J. STRAUSS.

PARIS, 1867:

A Yankee Lady's Letter Home Tells of a Brilliant Ball and a Triumph for the "Waltz King"

By L. de HEGERMANN-LINDENCRONE

MADAME de HEGERMANN-LINDENCRONE was an American. She was Miss Lillie Greenough of Cambridge, Massachusetts.

Her first husband, Mr. Charles Moulton, was an American banker in Paris for many years. In 1870, after the fall of the Empire, the Moultons returned to America where her husband died. A number of years later, Madame married M. de Hegermann-Lindencrone, who was Denmark's Minister to the United States at that time.

"In the Courts of Memory" is a collection of letters written during her years in France to her family and friends at home. In this one she describes the brilliant occasion at which Paris hears the "Blue Danube" for the first time. V.P.

THE AUSTRIAN EMBASSY BALL*

Paris, May 29, 1867

Dear M.,

The Metternichs' big ball last night was a splendid affair, the finest of the many fine balls. We were invited for ten o'clock, and about half-past ten every one was there.

The Emperor and Empress came at eleven o'clock. Waldteufel, with full orchestra, was already playing in the ballroom of the embassy, which was beautifully decorated. At twelve o'clock the doors, or rather all the windows that had been made into doors, were opened into a new ballroom, which the Princess Metternich, with her wonderful taste and the help of Monsieur Alphand, had constructed in the garden, and which had transformed the embassy into a thousand-and-one-night's palace.

The ballroom was a marvel; the walls were hung with lilac and pink satin, and

the immense chandelier was one mass of candles and flowers; from each panel in the room there were suspended baskets of flowers and plants, and between the panels were mirrors which reflected the thousands of candles.

One would never have recognized the garden; it was transformed into a green glade; all the paths were covered with fresh grass sod, making it look like a vast lawn; clusters of plants and palms seemed to be growing everywhere, as if native to the soil; flower-beds by the hundreds; mysterious grottos loomed out of the background, and wonderful vistas with a cleverly painted perspective. At the same moment that their Majesties entered this wonderful ballroom, which no one had dreamed of, the famous Johann Strauss, brought from Vienna especially for this occasion, stood waiting with uplifted baton and struck up the "Blue Danube," heard for the first time in Paris.

When their Majesties approached the huge plate-glass window opening into the garden a full-fledged cascade fell over the stucco rocks, and powerful Bengal lights, red and green, made a most magical ef-

(Cont'd on Page 26)

*From "In the Courts of Memory," by L. de Hegermann-Lindencrone, copyright 1911, 1912 by Harper & Brothers. Copyright renewed 1939, 1940 by Cai Hegermann-Lindencrone. Reprinted by permission.

MODES AND MANNERS IN THE GOOD OLD DAYS

or — *Ritual and Ritual Dress Among
Certain Aboriginal Types of America*

BY ISADORA BENNETT

*The author, aged 4, a year before she was
sent to Dancing School—to be "civilized."*



Dancing School was probably the most exclusive circle to which I have ever been admitted. You had to be born to it. My ancestors had earned my way by being so old so early. (And by going to Dancing School so long, themselves.) Exclusive? Snobbish! Our parents would have deplored that word — or thought. They were, clearly and firmly, devoted to a Democratic Society. But our High Priest and Dancing Master, Mister Geiger, had an instinct as sharp as a butler's, as firm and strong as that of the Head Gander of a flock of wild geese, honking his own regulars into migratory flight and driving off interlopers. When you came to dancing class and looked about you, you saw that we were the same old children of the same old families. We were a homogeneous group. Even so we looked like Coxey's Army. For we were of all ages. None of your Progressive School notions about age groups in the Good Old Days! We represented a generation — and a whole generation.

We were in for life. And we knew it. Some spectacular small efforts at escape had been made, but without hope and without success. Nobody died and nobody dropped out. Plainly, Geiger's Dancing School was the Burden of Our Generation and it took a whole generation to bear it. On the other hand, I never remember anybody being kicked out, even if he couldn't keep time. That was the Geigers' Burden.

Dancing School had to be. We had

accepted that fact. Because of some secret compact made long ago between Mister Geiger and our Earliest Ancestors, in which more recently our parents had some shady part, the Geigers, father, son and daughter, were going to initiate us into the Mysteries of Life. If it took every Saturday morning for all of our lives, they were going to turn us out civilized. And for that they had Resources.

In fact, that Conspiracy set up against us had everything on its side. It had Mythology. As we mounted the stairs to our tin-topped temple over Connolly's store, we liked to think of those dark legends about Ancient Times, when it was the inner sanctum for a Secret Society. Maybe one of those in which Grown People dress up like Indians? We liked that idea. We also liked to think about the fact that it was long, long before there was any Mister Geiger. We dwelt on that. But the Conspiracy was strong. It also had, on its side, Tradition — and Ritual.

In primitive mysteries all Initiates have a Period of Preparation, in which they prove themselves able to endure hardships and even torture. We had ours and it began Friday evening at bedtime. I don't know what the boys did. But, for Us Girls, the Preliminary Trials involved hair-curlers — curl papers, rags or bent tin wrapped in paper. If you could sleep with these, you were equal to anything the morrow had to offer. Of course, some always came out in the night. They didn't do much for the hair. But, by morning,

we had proved our hardihood.

Saturday morning came the Initiates' Progress Toward the Shrine. You could not properly call it a formal processional. There were some irregularities. But we set our little laggard feet on the long, hard, brick-paved sidewalk toward the center of civilization. Let's say we converged on the Shrine — by a variety of routes and in our own style.

Departure from Hearth and Home was an eventful, if not a stately one. It involved all the tedious formalities and amenities, as we soon discovered. It seemed to me I was always caught in the middle of a skip-and-slide progress down the front steps and snatched back inside to put on my gloves. For most of those years, they were little white kid gloves but, when I began my long war with Civilization and Dancing School, they were white mittens. I have never recovered from the ignominy of submitting to those mittens, fastened by a ribbon which was run through the sleeves and sewed to the neck-band of my Party Coat. (A psychic scar, which causes me to lose gloves constantly and which I charge against Dancing School!)

But, gloves or mittens, the principle was the same — and unbreakable. Ladies did not put on their gloves in the street. Or even on the front porch. Real ladies put their gloves on in their bedrooms, before ever they started downstairs. Smaller imitation-ladies, I had found, could get away with putting them on as they came

downstairs, maybe even in the hall. But that Front Door was like the Great Gates of Troy. Once past it, you had to have your gloves on. In case you met a dangerous Wooden Horse? Is that what happened to Hector? He forgot his mittens?

Gloves were not all of it. For this tribal ritual, we wore, as has been said of visiting temple dancers from the Ancient East, Traditional Costumes. If we were a fashion-influence, it was a long-lived fashion. With slight modifications, these garments persisted unchanged, winter or summer, the last lace ruffles on the hem reaching the middle of your knee-cap, until you reached high school and appeared in that other tribal ritual, called a "prom." (An experience for which Dancing School in no way prepared anyone!) Now comes the Intimate Part — for anthropologists only.

We (meaning Us Girls) wore standard undergarments of which the real engineering triumph was something called a Ferris Waist. (It gave rise to that rough epithet, "panty-waist.") A Ferris Waist was more important to this ritual-dress than you might think. Its taped-on buttons made it possible to hang to the small human frame the long white silk-and-wool stockings of wintertime and two pairs of panties, one warm and knitted, and one frilly. This reliable structure would also support as many as five petticoats, never fewer than three. The basic petticoat for

a large part of the mid-western year was of white flannel, scalloped and embroidered by unseen fingers in the local convent. The next one, of fairly fine but firm cambric, was embroidered too — in our neighborhood, by hand of the ladies of the Portuguese Colony. For some reason of tradition (religious, perhaps), embroidery was inferior to lace. For lace (and only real lace in those days!) began to appear on the Upper Petticoats, of fine French batiste, nainsook and sometimes handkerchief linen. The Top-Petticoat-of-All was a concoction—a work of art. It had a top of its own, concealing Old Reliable, the Ferris Waist. It was, in fact, a sleeveless dress, decorated from neck to hem as thoroughly as a tattooed savage. It was covered with tucks, hemstitching, French knots, entre deux, insertion and edging. Of all laces, Val (Valenciennes), Torchon and Honiton or Irish crochet were considered best for little girls.

On top of all this and climaxing even the Top Petticoat, was the Party Dress, a garment that has never been eclipsed, even at royal levees. Of organdy, dimity, fine Swiss — embroidered, sometimes — this had everything the Top Petticoat had plus puffing, pleating, vining, cross-tucking — and more lace. You see, our parents wanted us to look simple — like children should.

We wore few jewels. (We only owned our birthstone-rings, small bracelets and tiny chains with lockets or add-a-pearl gems of microscopic size.) But more important than ducal coronets were the inevitable matching hair-ribbons and sashes, opulent magnificent — almost flamboyant. These were mostly pink. I noticed with envy, for those doll-like beauties with golden curls or raven tresses. (My red-haired and color-blind family seemed only to have discovered blue.) There was one moment of emancipation and glory, coming at about the age of 10, when a traveled relative gave you a Roman Sash, the true trophy of childhood. For Roman sashes had stripes and embroidered flowers of other colors, sometimes even pink.

With a skill known to grown-ups, a lace handkerchief was pinned under the sash with that other faithful support of American Civilization, the safety pin. If you were a Little Lady, you didn't use it. You didn't get hot. But if you weren't a L.L. and put it to serious use, of course you lost it. You lost one every Saturday, but loving aunts and cousins kept you in lace handkerchiefs at Christmas or on birthdays.

(Continued Next Month)

"STAND-BY" RECORDS

BY BOB BAGAR

Here is a list of ballroom dancing records of more than passing interest — ones which I feel have proved their right to an extended career as "stand-bys" in the collections of teachers, pupils and enthusiasts. Included are a few 78 RPM discs which may be difficult to find — but which are worth the search. Tempo is indicated only when it deviates substantially from the "medium" range.

CHA CHA

I Talk to the Trees, London #1831, Edmundo Ros (45 rpm)

Pow Wow, Fiesta #068, Monchito (45)

Together 1-2-3, Mardi Gras #1021, Al Castellanos (78 or 45)

Poco Pelo, Fiesta #062, Jose Cubelo (45) — Slow

Cha Cha Cha, Rainbow #247, Alfredito (45)

Kiss Me Now, Coral #9-61327, Steve Lawrence (45)

Las Secretarias, Tico #3048, Pepe Luis (45)

Cha Cha Cha in Blue, Fiesta #047, Jose Curbelo (45)

Cha Cha Bar, Mardi Gras #1017-X45, Emilio Reyes (45)

MAMBO

1626 Madison Avenue, Tico #TR-EP-4532B, Tito Puente (45)

You Never Say Yes, Fiesta #45-028, Monchito (45) — Slow

A Little Bit of Mambo, RCA Victor #47-5759, Tito Rodriguez (45)

Me Lo Dijo Adela, RCA Victor #EPA-552, Tito Rodriguez (45) — Medium Slow

Donde Estabas Tu?, Tico #45-27, Tito Rodriguez (45) — Slow

Marilyn Monroe Mambo, RCA Victor #47-5892, Perez Prado (45)

Anabacoa, Rainbow #275, Alfredito (78) — Medium Fast

Mambo With Me, Tico #227, Tito Puente (45 or 78) — Medium Fast

Tibiri-Tabareando, SMC Pro Arte, Pali-to Galindez (45)

Mambo Azul, Tico #10-178A, Joe Loco (45 or 78) — Fast

Mambo No. 5, RCA Victor #20-3782-6, Perez Prado (78), 447-0213 (45)

Smoke, Fiesta, Randy Carlos (45)

Guajeo En Dominante, Tico #10-102B, Tito Puente (78) — Medium Fast

Abaniquito, Tico #1012B, Tito Puente (78) — Fast

(Continued Next Month)



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Evelyn Carroll's "Prom" Sketchbook

During the past several years Evelyn Carroll has contributed many delightful drawings to *Dance Magazine*, and she has created some of our most popular Christmas cards.

Her subjects have been youngsters in ballet and modern dance classes. Recently, however, we asked her to try her hand at capturing ballroom dance — and off she went to a Prom at the Riverdale Junior High School in N.Y.C. An added incentive was the fact that her nephew, John R. Sandler, was among the teenagers celebrating in Lindy and Cha Cha their graduation to senior high.

In future issues we'll bring you more of Miss Carroll's attractive pen-and-ink impressions.
D.D.



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WELCOME FOR A DISTINGUISHED VISITOR

The U.S. and Canadian dance world has just had an opportunity to meet a charming Londoner, Arthur H. Franks, Editor of *The Dancing Times* and *The Ballroom Dancing Times*. He also heads both the Official Board of Ballroom Dancing and the International Council of Ballroom Dancing.

Word that Mr. Franks would be in NYC for a mysterious first visit was given to us by his long-time friend, Helen Wicks Reid, Chairman of the National Council of Dance Teacher Organizations and of the US Ballroom Council's Committee on Standardization and Contests — and this publication's valued Consultant. *Dance Magazine* and *Ballroom Dance Magazine* forthwith arranged a small reception in his honor January 30 at the N.Y. Athletic Club.

Next morning Mr. Franks flew off for work on his secret mission to North America, which turned out to be an assignment as guest dance critic for the *Toronto Star*, to cover the opening week of the National Ballet of Canada's annual season in its home city.

PHOTOS: JACK MITCHELL



Our Publisher, Rudolf Orthwine (l.), renews a friendship, begun in London, with guest-of-honor Arthur H. Franks, Editor of *The Dancing Times* & *The Ballroom Dancing Times*.



L to R: Helen Wicks Reid introduces Mr. Franks to Viola Kruse, Sec'y.-Treas. of Dance Educators of America, and Toni Holmstock of *Dance Mag.* and BRDM.



L to R: *Dance Magazine* Editor-in-Chief Lydia Joel, Mr. Franks, and N.Y. Times Dance Critic John Martin engage in some trans-Atlantic shop talk.

"Is Macy's telling Gimbel's?" was the sidelines quip from BRDM Assoc. Ed. Dorothea Duryea Ohl as this "summit conference" was snapped. Until the reception, Charles L. Casanave, Jr. (r.), Pres. of the Fred Astaire chain, had never met Arthur and Kathryn Murray. Middle man is BRDM Ed. Donald Duncan. Hereafter let's hear no one say Mr. Murray never smiles!





MIX 'EM UP MAMBO

Always a New Twist in the High-Spirited Latin Dancing at Manhattan's Palladium

BY ROBERT FARRIS THOMPSON, JR.



The Puerto Ricans have seasoned American popular culture with a valid gift: New York mambo. Recombining aspects of the Lindy Hop, Broadway precision dancing, acrobatics, and Afro-Cuban, New York mambo is a brilliant hybrid. The story of its evolution goes back to the coming of the Puerto Ricans at the end of World War II.

In 1946 two "Latin" teenagers, Tommy Díaz and "Cuban Pete," were sneaking into the South Bronx Grand Plaza ballroom — via the back fire escape — to admire the noble *guarachas* of Joe Vega and the sparkling and difficult *tornillos* of Horacio Riambau. (*Guaracha* is a war-horse among Cuban dances, famed for its risqué verses, while the *tornillo* first appeared on the dance floors of Havana in the early Forties; *tornillo* was a man's dance — the male executed a deep kneebend and spun on one foot, the other leg extended out precariously, while his girl friend supported him with her hand.) Tommy Díaz and "Cuban Pete" were spellbound and decided then and there to become professionals. No one dreamt the two lads would become style dictators of the world of mambo in the Fifties nor, indeed, that mambo was hurtling its way towards New York.

For back in Havana the orchestras of Antonio Arcaño and Arsenio Rodríguez had unleashed during World War II a new way of playing dance music, high pressure stuff compounded of fiercely repeated staccato phrases which invariably produced the same result: couples on the dance floor split in two and burst into choreographic flames. The "hot" passages were at first latent in the final portions of the traditional *danzón* and *son montuno* but by 1946 had burst into the open as an outright genre. Via recordings and radio, enthusiasm for the brand new music spread to Puerto Rico: the whole island rocked, for example, to Arsenio Rodríguez' *Cangrejo Va a Estudiar* in the mid Forties. Cubans called the new music *mambo* and they borrowed the name from an ancient Afro-Cuban term still utilized in the voo-

Four 1960 stars of the NYC Palladium, Ernest Ensley & William Pittman, Teresita Perez & Barbara Boyce. In text descriptions, top L photo is No. 1, top R is No. 2, bottom L is No. 3, bottom R is No. 4.

PHOTOS: JACK MITCHELL

doo phrase *abrecuto y güiri mambo* ("open your ears and listen"). At any rate, Cuban and Puerto Rican musicians trekking north in the mid-Forties to New York, where the money was, brought early mambo music with them. A second, vastly important stage of mambo development had begun.

And early as 1947 Puerto Rican Tito Rodríguez was singing at Spanish Harlem fêtes of mambo (Coda 5878-A) but it was not until Chano Pozo, Cuban conga drummer extraordinaire, stimulated the jazz scene's interest in Afro-Cuban music and Pérez Prado arrived from Havana with a suitcase full of sizzling arrangements (in 1948) that the new rhythm really got underway. Ballroom repercussions were immediate. Tommy Díaz, by this time a rumba-ist of the first rank, remembers sampling the earliest of New York mamboes and feeling uncomfortable. He was starting on the first beat of the music. A composer named Pepe Beckert grabbed Díaz by the coat and made a suggestion. "Break on two, kid," Beckert said, "it'll look better." Beckert meant that the off-beat melodic phrasing of mambo demanded a new approach. No longer was an entrance on the first beat of the music, as in rumba or waltz, appropriate. Mambo energetically crossed the melody on the count of *one* with the statements of the percussion unit (conga drum, bass, timbales) on *two*. Puerto Ricans felt it was more natural to coincide the first step with the slap of the conga drum (on *two*) rather than to ride the melody. Otherwise they seemed out of joint with the percussion. Thus a compromise with the syncopes (off-beats) of the mambo arose: hold 1, break on 2, accent 4. It ought to be noted, however, that this was a local convention and that other cities, notably Mexico City with its fabled pantomime mambo, arrived at different solutions.

Teiji Ito, who has made a careful study of Haitian rhythm and lectured on the subject at Vassar and Woodstock, has worked out a fascinating psychological interpretation of dance accents which may throw light on the phenomenon of mambo spontaneity. (Mambo and Haitian dance, it is to be remembered, stem from the same West African roots.) According to Mr. Ito, Haitian dances initiated on the count of *one* are relatively "serious" and "grave," whereas dances starting on *two* have lift and propulsion. Certainly it is true that once the young Puerto Ricans (and the NYC dance instructors who copied them) absorbed the "break on two"

strategy of Beckert and other pioneers, the choreography surged ahead with the turbulence of a festival.

The next step was an intensive blending process. Tommy Díaz, Jackie "La Negra" Danois, "Cuban Pete," Chino Román, many, many others were busy cross fertilizing the cutting steps of the Harlem Lindy with the pelvic hullabaloo of Afro-Cuban. The choreography reflected an identical coalescence of musical materials. Tito Puente, for example, mixed North American swing music with Afro-Cuban. Puente's forte ran to subjecting the Afro-Cuban *tumbao* (a melodic pattern originally repeated at the same pitch straight through a composition) to the chord changes of jazz.

In 1949 the Palladium, with ten Latin bands and much fanfare, opened at Broadway and 53rd and the capital of mambo shifted to a strategic downtown vantage point. Dancers like "Killer Joe" Piro, who had grown up with the Lindy Six, were channeling a constant stream of jitterbug influences into the Palladium. André Gide once pointed out that the greatest epochs of artistic creation have been the most open to influences. New York mambo seemed to bear his thesis out; far from upsetting the equilibrium of the dance, Lindy stimulated the growth of mambo. Still another North-American style, in fact, was to be successfully digested—Broadway precision dancing. In 1950 Andy Vásquez arrived from Puerto Rico after receiving a B. A. in Business Administration. One night at the Palladium, however, and business administration lost out to mambo. Andy turned professional dancer and joined forces with Joe Centeno. Together, as "The Mambo Aces," they fashioned breathtaking mergers of mambo and precision dancing, embellished with ideas of their own, in a manner that became normative at the Palladium and throughout Spanish Harlem.

1952 found the Palladium a catch-all. Acrobatics, ballet, and modern dance were forced to fit the vocabulary of rumba, guaracha, and *tornillo*. Acrobatic mambo-ists specialized in "fall steps," rapidfire tumbles and recoveries of dexterity and humor. Yet all the while superior couples, with built-in taste and equilibrium, absorbed external influences and transformed them into fluent mambo.

Such a couple was "Cuban Pete" and Millie Donay. From 1950 until their abdication around 1955, they were the undisputed royalty of the Palladium. Millie

(over)

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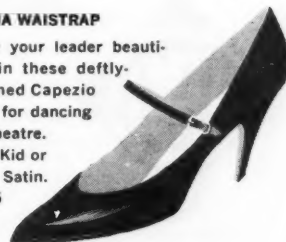
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Accompanying analysis of "Triangle Mambo" refers to above photos as numbers 5, 6 & 7, and photo below as No. 8.



MIX 'EM UP MAMBO

(Cont'd)

Donay, an attractive brunette, attributed her success to a grasp of two fundamentals: never overwork a step and recognize that mambo is a man's world (i.e. the male should at all times dominate the woman with his style). One of the worthiest of Millie's projects was a private war waged against those who maligned mambo as being unduly sexy. "It's all in the mind," she said, armed with anecdotes to prove her point. For instance while she was working with Pérez Prado in Las Vegas a young man came backstage and summarized her mambo as "the sexiest thing he had ever seen." Two minutes later a matron with children in tow appeared and commented on the identical performance: "utterly refreshing, my dear. I always bring the children." *Honi soit qui mal y pense.*

From 1955 to 1958 cha cha cha and merengue threatened at times to obliterate mambo, but the obstinate dance carried on. "Mambo Rose," alias Rose Chicalesi Rodríguez, and her retinue of friends, and Andrew Jerriek and Carlos Arroyo were among those who kept mambo on course during this period. Magnificent routines executed in groups of three, four, and even five evolved which amazed those who had regarded mambo as simply another ballroom dance, done in couples.

By 1959 a new constellation of talents was attracting attention: Bill Pittman and Terry Pérez, Ernest Ensley and Barbara Boyce. This highly gifted group demonstrated night after night that mambo was a dance of durable grace and beauty. The classic Palladium stance, a direct descendant of the work of the "Mambo Aces," found in Ernest Ensley (L.) and William Pittman (R.) excellent interpreters (Photo No. 1): all fingers were tightly aligned, the left palm flat and parallel with the torso, the right hand jabbing forward, as if to accompany the subtle tapping of the left toe. The precision of the figure was softened by individual nuance: when Bill Pittman assumed the Palladium stance he made a V-pattern with his leading arm, while Ernest shot his arm out, straight from the waist, elbow snug against his side. The characteristic female mambo pose was a vertical zig-zag described from head to heels, legs bent at varying angles. The posture of Terry Pérez (L.) and Barbara Boyce (R.) was a gorgeous example, polished off with a smart "Congo gesture" — left hand on thigh or stomach, right arm flaring out. (Photo 2) By way of contrast, the mambo zig-zag normally vanished in cha cha cha and

was replaced by a relaxed body line and a concentration on sliding the feet in time to the facile pulse of the music.

As the Fifties ended the *tornillos* and acrobatics of the early Fifties had all but disappeared but something vastly more significant had replaced them — the Palladium *double-dance*. Since 1955 and earlier couples had taken to merging to form a mambo double-dance of four. Men danced in unison, mirroring their movements, while the women counterpointed with designs of their own. It was all improvised and never the same twice. Last year photographer Jack Mitchell documented a fragment of a double-dance (*Dance Magazine*, Sept. '59). 1959 was also the year the *Zodiac* surfaced, a unique mambo figure for four, which resembled (to a casual observer) a square-dance gone mad (*Dance Magazine*, Nov. '59).

The time-honored "start on two" strategy lives on in 1960 in William Pittman's version of *triangle mambo*. This glittering variant calls for a self-assured male who can control and maneuver two girls at the same time, and at lightning-fast speed. Triangle mambo corroborates Millie Donay's assertion, "mambo is a man's world."

With his left foot coming up to accent the count of two, Bill initiates a typical mambo triangle by spinning Barbara around and prepares to grab Terry (Photo 3). With Barbara momentarily spun out of sight the triangle continues as Bill and Terry execute what in the language of Lindy used to be called a "picture step" — a pose of calculated symmetry and flair. Bill touches the floor with his left hand, Terry shoots her right hand up as far as it will go (Photo 4). The picture evaporates instantly as Bill, in his next maneuver, swings Terry out in a Lindy-flavored manner and passes Barbara between them, like a cape (Photo 5). The sequence ends with Terry mamboing in orbit and Bill and Barbara spinning around to watch (Photo 6). At this point Bill's right foot, by the way, is on 6. He has done in half a dozen steps what a lesser mamboist might take twelve to do.

Seen from the side, the mambo structure of the triangle is clear (Photos 7 & 8) Terry and Barbara complement a side-step of Pittman's with come-hither undulations while maintaining an admirable mambo zig-zag posture (Photo 7). With the air of a lion tamer Bill lashes out his right leg and the girls obediently come forward (Photo 8). In the background a Palladium *mamboleta* reacts with pleasure. And well she might. Triangle mambo is a joy forever. **END**

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THE NIGHT FOXTROT WAS BORN

It All Happened at a Ziegfeld Midnight Frolic, Says Foxtrot's Originator in this "First Person" Account

(Reprinted from Dance Magazine, June 1951)

Followed by

"A Daughter's 1960 Postscript"

BY OSCAR DURYEA

This story began about 1913.

In 1913 — give or take a year — Harry Fox, a comedian, was doing "hot" trotting dance steps to a popular Ragtime song in a Ziegfeld Follies at the New Amsterdam Theatre in New York.

The song and dance were a hit.

The theatre management, wishing to capitalize on Fox's trot hit, engaged the author of this story to introduce the dance at the Midnight Frolic, at the night club on the roof garden, atop the theatre.

At the time, as manager of the old Colonial Club building on Broadway at 72nd St., with its several stores on Broadway and its five upper floors, which included two large ballrooms and a large oval dance room — all three going from 10 AM to 2 AM the next morning — and in addition to this, as the active master teacher of its staff of instructors — well, some nights, after the day's work was done, I was tired.

Yes, I remember I was quite tired this Fox's trot night, as I started for the Midnight Frolic.

Arriving at about 11:30 PM, after the show downstairs had ended, I was asked to dance with the pony-tail dancers from the theatre, who were scattering among the patrons sitting at the tables.

We were told, the girls and myself, to run around, in dance position, with little trotting steps, to lively 4/4 time music.

This went on, at intervals, from midnight until 2 AM — every time the orchestra played Fox's trot music.

Every time we danced, I asked the customers to join in and dance the same steps.

After running around, turning this way and that, always on the run, though, with maybe the 12th or 13th girl, I remembered I was tired.

To make this long story shorter, I said to the girl I was then running with (excuse it — dancing with), "Let's do some of this in half time, even if they cut our pay in half." "Sure," she whispered, "it's too fast for these tired business men anyway."

So we did — we walked a few and ran a few.

That's the way the Fox Trot was born and the way it wasn't run into oblivion.

Remember I was tired.

Yes, the customers liked it that way. When they, too, got tired running, they slowed down and walked a few . . .

Eventually the public, still liking the slow timed walking steps, substituted the Two-Step for the quick running steps.

The Two-Step at the time was the universal favorite and was danced to all types of music, Sousa's marches, Ragtime, Waltzes — any music that was danceable.

The slow walking and the livelier Two-Step gave the variety that added the spice to this 1913 dance.

The author of this story, in the summer of 1914, taught the members at the convention of the Imperial Society of Teachers of Dancing in London the new Fox Trot with the Two-Step, in accord with the public preference — replacing the quick running steps.

The teachers at the London convention liked the dance so much, and its American way of presentation, that they engaged me for the balance of the week — their convention was for one day and night only — for further instructions. Remember this was their introduction to the modern way of ballroom dancing.

That was the beginning of the Fox Trot. Now it is 1951, and the Fox Trot is still going strong and has many, many varieties of steps, all danced to 4/4 time music — some of which is played fast, some slow, and some just in medium time.

This more than 35 years' interval, from 1914 to 1951, the author hopes some day to fill in with descriptions of the many other Fox Trots that have added so much to the joy of dancing.

A DAUGHTER'S POSTSCRIPT

No doubt *Dance Magazine* in 1951 (which was before I became related to it) had space problems, just as we do now with *Ballroom Dance Magazine*. There was a bit more to the Foxtrot birth announcement than my father told in the foregoing account. I always loved to get him started at reminiscing, and his story about "Fox's Trot" was always a favorite of mine — from among the wonderful recollections of a gentleman who was a dancing teacher all his life. (And he was still teaching, at the age of 81 plus, when he passed

away 8 years ago.)

Besides seeking to publicize Harry Fox's capers in the 1913 *Follies*, Florenz Ziegfeld had another purpose in mind when he engaged Oscar Duryea for that historic evening. Ziegfeld was recently back from Europe, where he had seen beautiful cabarets where the patrons danced during dinner or supper. Such an idea was new to the United States. Here, when Society wine and dined, they did just that — with, most likely, the strains of a string quartet providing a pleasant musical background. When Society went dancing, they did so at a magnificent Ball or Gala. Why, thought Flo, couldn't supper and dancing be combined, European style, at his New Amsterdam Roof?

Before and after the lavish *Midnight Frolic* show, the orchestra played and played, but the beautiful shining expanse of the floor remained empty — simply because the patrons didn't realize they were supposed to get up and dance. Oscar Duryea's appearance there, dancing successively with the show girls to Mr. Fox's Ragtime theme music, was to point the way. As the dancing master exhorted the customers to join in the fun, the idea caught on, as did the new rhythm of the fatigue-inspired walk-a-few and run-a-few. "Why, that looks like Harry Fox's trot," decided the audience. And so, in logical progression "Harry Fox's Trot" became "Fox's Trot," then simple "Foxtrot."

So, you see, two institutions were born that famous night — supper-plus-dancing at Mr. Ziegfeld's rooftop night spot, and the long-run, world-wide hit, the Foxtrot.

The origins of so many of our ballroom dances are shrouded in mystery; conflicting claims are entered as to who introduced what and when. The truth is that seldom can any one person rightfully be given full credit. Ballroom dances spring from the dancing public itself, for the most part; interest in something new and different may — and usually does — crop up in several places simultaneously.

Here those five essentials of journalism (*Who, What, Why, When, Where*) are all wrapped up in one tidy package: Harry Fox inspired it — Oscar Duryea started it — But the dancing public named it and took it from there! D.D.O.

VISIT WITH VILMA EBSEN

*Ballroom Classes Get Featured Billing in
California School of Former Dancing Star*

BY DONALD DUNCAN



Right, Above:

Buddy and Vilma Ebsen dancing the Maxixe in the "Ziegfeld Follies" of 1934.

Right:

The Ebsens in their famous "When There's a Shine on Your Shoes" dance, a highlight of the 1932 Broadway musical hit, "Flying Colors." Harmonica player is Larry Adler.



Today's young TV fans know the exploits of a rugged frontiersman, "Sgt. Hunk Marriner," alias Buddy Ebsen, in the rip-roaring NBC adventure series, *Northwest Passage*. Those of us who are a bit older remember well that Buddy and his sister Vilma were one of the most attractive dancing teams on stage and screen.

Up-dating the record on the Ebsens leads us right into the ballroom world, for Vilma, unlike Buddy, has done anything but hang up her dancing shoes. On a recent visit to New York she told us all the latest about her clan. There are today two Ebsen Schools of Dancing — the one Vilma and her sister Helga have in Pacific Palisades, California — and the 42-year-old one in Orlando, Florida, where we find Vilma's mother and Vilma's sister Norma, who operates the school with Doris Lee Ferguson.

It's quite a family story. Their late father, Danish-born Christian Ludolf Ebsen, was trained in physical education at the University of Wisconsin and at Butler University in Indianapolis. He studied dance with such great names as Fokine, Bolm and Chalif. Four daughters and one son were born to Mr. Ebsen and his wife. When the children were very young, the family moved from Illinois to Florida, where Ebsen père was recognized for many years as one of the country's fine teachers.

For the Ebsen youngsters, therefore, a dancing career was almost inevitable. Vilma recalls that she and Buddy were hired, at the ages of 8 and 10 respectively, to do Paso Doble for a fellow named Arthur Murray, when he was in Asheville, North Carolina. They tackled Broadway as teenagers with home-made routines which were combinations of ballroom, tap and folk.

Being pretty, blonde and blue-eyed, Vilma seemed to have the better chances, and producers had the habit of trying to engage her as a single. But she hung onto her long-range plan that it would be Buddy and Vilma, or nothing.

In the company of such other fledglings as Hal LeRoy and Martha Raye, they made the Palace in Benny Davis' Children's Group. Their first big show together was the Eddie Cantor musical, *Whoopee*, which they joined for its tour. The battle for "togetherness" seemed won when they were signed for the New York run of *Flying Colors*. Just before opening, authors Howard Dietz and Arthur Schwartz suddenly thought they wanted Buddy and not Vilma! It must be added that, after the young team's rave notices, they gallantly ate their words.

The rest is happy history. Critic Percy
(over)

Right:

Junior Medalists at a recent Ebsen Studio Trophy Ball. Scene is the Riviera Country Club in Pacific Palisades, Calif.



VILMA EBSEN (Cont'd)

Hammond wrote, "They don't dance — it's spontaneous combustion!" Several Broadway successes led to Hollywood and a long dancing tenure in MGM musicals, most memorable of which was *Broadway Melody*.

Show business itself, of course, does not automatically provide the necessary background for good work in ballroom dance. However, many ex-performers who have taste and flair, and who know the importance of discipline, are giving ballroom training a valuable extra dimension. Reports from California, where there is much first-rate ballroom teaching, indicate that Vilma Ebsen gives to her young charges superior work, plus that "extra."

The studio is an all-around arts school. Along with classes in ballet, tap, jazz and ballroom, the establishment has featured courses in non-dance activities like acting and sculpture. In recent years Vilma is devoting more and more of her time to ballroom. The program includes Cotillion classes, Trophy Balls, formation team work, and even International Style dancing (taught by guest instructors Will Thomas and Valerie Rogers).

The reason we had a chance to visit with Vilma is that she was in NYC as an especially invited guest at a two-week teacher training convention of the Fred Astaire Studios. Though her school is not an affiliate, she particularly admires their teaching methods and material. And, of course, she is an old friend of Mr. Astaire, himself.

In a future issue we'll try to bring you a glimpse of the ballroom activities of the Florida Ebsens. **END**



Above: Buddy Ebsen presents Trophy Ball awards to Bob Dolan and Christine Ambrose. Behind Buddy is his sister, Vilma Ebsen.

Below: Today, instead of dancing, Buddy Ebsen totes a musket on NBC's "Northwest Passage." Here he gives a shootin' lesson to pretty actress Ziva Rodann (former "Miss Israel").



SPOT NEWS

Cha Cha is the symbol of the West at its cultural worst, in the opinion of Pres. Sukarno of Indonesia, according to the Feb. 7 NY Times. And a close second from the bottom is Rock 'n' Roll. Sukarno has been campaigning vigorously in favor of the native dances and against those "foreign, crazy, mixed-up noises called music." But, despite record burnings and threats of jail to instructors of the catchy Cuban beat, Cha Cha is reportedly thriving in Indonesia — underground.

We expect important developments soon from the Recreational Dancing Institute, the organization set up through which to conduct a public relations campaign to stimulate public interests in dancing. Sponsors of the RDI are the Nat'l Ballroom Operators Assn., the American Federation of Musicians and the music licensing organizations. The program has been developed by the Philip Lesly public relations firm.

State legislatures are again in session, and no doubt bills to regulate dance studios will crop up. Most will probably be absurdly restrictive and show scant understanding of the profession. The Nat'l Council of Dance Teacher Orgns. and the US Ballroom Council have not advocated the introduction of legislation, but have prepared a list of points felt to be desirable for the use of teachers faced with the necessity of opposing unwise bills. A copy of these points may be obtained from *Ballroom Dance Magazine*.

Throughout 1960 the Alex Desandro Studio in NYC is holding an Int'l Style contest the 1st Fri. of each month, and a Latin-American competition the 3rd Sat. of each month.

TEXTBOOK OF CUBAN CHA CHA AND MAMBO

Second Installment from "How to Teach
and What to Learn" Volume

BY DON BYRNES & ALICE SWANSON

CUBAN CHA CHA (Bronze Standard)

TEACHING TECHNIQUE

A. As an exercise:

Teach a series of Sideward Closes to the left.

Teach a series of Sideward Closes to the right.

Teach stepping in place or "Mark Time."

B. Teach Sideward Basic

To the left, "Side Close Side Together Together."

To the right, "Side Close Side Together Together."

C. Teach Rocks: Two changes of weight.

First step in chosen direction, Forward, or Backward, and second step in place.

D. For teaching purposes, we divide the Cha Cha into three groupings or sequences:

1. Basic Step.

2. Preparation and Break. We use the word "Break" to mean to separate or break away from the Basic Step.

3. The Figure. The step pattern which follows the Break we call The Figure. It is usually the identifying name of the combination. For example: Under the Arch combination would be a Basic, Preparation, Break, Under the Arch and Recover Right half Basic.

E. The Cha Cha is a Spot Dance and does not travel around the room. However, we sometimes use alignment to explain the direction of step patterns. In a Spot Dance, turning supplies movement and contrast. In some figures, the amount of turn is precise in order to continue into the next figure. In other figures, the amount of turn is governed by the tempo of the music or the technique of the dancers.

F. It may be noted, after studying the basic figures and rhythm of the Cha Cha, that the musical count is constant and unnecessary to note except in advanced figures. For notation we use the number of steps from 1 to 10, the equivalent of a complete Basic, but for teaching purposes we "Chant" "1.2.3.4.5." for each

half of a Basic or "Cha Cha Cha Step Step — Cha Cha Cha Step Step."

COMBINATIONS

1. CROSS ROCKS

Sideward Basic, Preparation, Cha Cha Break 1/4 turn, *CROSS ROCK* 1/2 turn, steps 1 to 5, *CROSS ROCK* 1/2 turn, steps 6 to 10. Recover Basic. CPos.

2. UNDER THE ARCH

Sideward Basic, Preparation, Cha Cha Break, *UNDER THE ARCH*, Recover Right half Side Basic.

Under The Arch consists of the Gentleman doing the Left half Side Basic while the Lady does a Turn About under the joined hands.

3. FREE TURN

Sideward Basic, Preparation, Cha Cha Break, *FREE TURN*, Recover Right half Side Basic.

This combination is exactly the same as Under The Arch except that the Gentleman indicates the direction of her turn and then releases the joined hands.

4. BOTH TURN ABOUT

Sideward Basic, Preparation, Cha Cha Break, *BOTH TURN ABOUT*, Recover half Side Basic.

Both Turn About consists of each doing their Turn About "Free."

5. CUDDLE IN AND OUT

Sideward Basic, Preparation, Cuban Break, Gentleman changing Lady's right hand to his right hand.

Turn *IN* to *CUDDLE*.

Turn *OUT*, Turn *IN* to *CUDDLE*, Turn *OUT*, Recover Side Basic.

Turn In to Cuddle: Gentleman Backward Rock, steps 1 to 5. Lady Cross Rock to Cuddle Position. Turn Out: Gentleman Backward Rock, steps 6 to 10.

Lady Backward Cross Rock to OBPos. Repeat Turn In, On Last Turn OUT gentleman changes to Forward Rock.

6. CUDDLE AND CRISS CROSS

Sideward Basic, Preparation, Cuban Break, Gentleman changing Lady's right hand to his right hand, Turn *IN* to Cuddle, Both do Backward Rocks — Lady moving

(Cont'd on Page 22)

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"TRAVELER" (cont'd from page 3)

States, of 37 days' duration, and we went dancing 37 nights in a row, in 37 different towns. Much of this dancing was to good bands, in fine ballrooms, such as: the Masonic Hall in Phoenix; a waterfront ballroom in St. Petersburg; Rhodes-on-the-Pawtuxet at Providence; Revere Beach, Boston; Crystal Beach in Connecticut; Newcastle in the jungles of Maine; and ballrooms in Montreal, Buffalo, Chicago, Seattle — as well as El Patio in San Francisco, Sweet's in Oakland, the Granada in Stockton, the Masa at Los Angeles, and a waterfront ballroom in Long Beach.

Our method of locating a dance hall was to plan to hit a fairly large city about 4 PM and buy copies of all the local newspapers. This was usually successful, but on occasion it did not work, and certainly not when we hit Escanaba in Michigan. It was a week day and all regular dance halls were closed; so we drove on through Iron Mountain, Crystal Falls and Watersmeet, inquiring at each town for a place to go dancing — but with no success. Finally I told my wife that I would call the State Police, to see if they could be of any help. At first they were not overly enthusiastic about the thing, but finally they had an officer, in a patrol car, lead us to a honky tonk deep in the woods. It has been my experience that night clubs and honky tonks are for the birds, not for ballroom dancers, and this was no exception. But we did manage to go dancing every night by accepting what we could find, rather than what we would like.

We also met with other disappointments, such as the Steel Pier at Atlantic City. We found there by far the poorest dance band that we had ever been exposed to anywhere in the U.S.A., with a floor that would have suited a warehouse much better. The band, whose name I have forgotten, was one of those outfits that try to get everyone up to the bandstand for the

Left:

FESTIVE BIRTHDAY: In Jan., Wagner's Ballroom celebrated its 67th year of bringing happy dancing to Philadelphia. For the occasion, Elsie Wagner Smith, daughter of the founder, and Joe Smith, present dir., were hosts at this buffet for the patrons. Foreground, L to R, are family and staff of Wagner's: Joe Bianco, Mrs. Smith, Jane McIvor, Elsie McIvor, Eleanor Smith McIvor, Carol Quest, Ruby Bianco, John McIvor. Joe Smith is at the mike on stage with musicians from Dick Wharton & His Orchestra and Bill Davis & His Dixieland Band.

first half hour while they try to throw in trick notes, and then hold up a sign to applaud because they are on radio! The thing was synthetic from start to finish, and it would be my advice to anyone visiting Atlantic City to make a wide detour around the Steel Pier if they were searching for a place to knock off a bit of Terpsichore.

If *Ballroom Dance Magazine* could see its way clear to publish a list of dance halls where some attention is given to providing a clean, smooth dance floor, and where they have a band that can beat out dance music, it would certainly be helpful to those of us who travel a bit and never hit a new town without digging up a ballroom and batting out a bit of Terpsichore.

At the present time, I am a resident of Fresno, where my fair wife and I go dancing twice a week, Wednesday and Saturday, at the Eagles Hall. We have a fine band, led by Herb Bagby, and a very good floor. To adhere to the truth, it must be admitted there are times when they let the floor get out of hand, but if we hound them enough it is in good condition the next dance night.

A. B. Hinckley
Fresno, Calif.

SPOT NEWS

NYC teacher Dorothea Howell vouches for the power of the press. Last summer in Rome she and a friend found themselves in a vast, slow-moving crowd waiting to get into the Vatican for one of the day's mass audiences with His Holiness, Pope John. The friend remarked idly that it was too bad they didn't have something like a press card. Dorothea was inspired forthwith to fish out of her wallet a 1958 season pass to the old Arcadia Ballroom. The card, marked "Press," got them immediately to the head of the line!

The "big band era" of the Thirties and Forties had a swingin' one-night comeback on NBC-TV's *Ford Starline* show Feb. 9. Called "The Swingin' Years," the program gave a fine showcase to such sterling attractions as Guy Lombardo, Bob Crosby and his Bobcats, Count Basie, Gene Krupa, Anita O'Day, Glen Gray's Casa Loma Orchestra, Woody Herman, Helen O'Connell, Bob Eberle, Jack Leonard, etc.

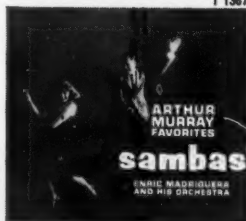
Idly poring over a racing sheet, looking for an easier way to be poor, we came across an account of a horse that has been doing very well at the Santa Anita track. For the next time your bookie calls, remember the pony's name — *Dance Lesson*.



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CUBAN CHA CHA (Cont'd from Page 19)

to Left Cuddle Position, steps 6 to 10, and back to Right Cuddle Position, steps 1 to 5. Lady is turned to OBPos, steps 6 to 10. Recover Side Basic.

Note: Both remain facing same direction during change to Left Cuddle and back to Right Cuddle.

7. SIDEWARD BASIC AND LINK TO PASSING BASIC

Left half Side Basic, steps 1 to 5. Forward Rock known as "LINK", steps 6 to 10. *PASSING BASIC* STEPS 1 to 10. Recover Side Basic.

8. LOVE SEAT

Side Basic Preparation, Cha Cha Break, Gentleman Left half Passing Basic — Lady Cross Rock 1/2 turn Rt to face opposite direction to Gentleman — he takes her left hand in his left hand, steps 1 to 5.

Gentleman Backward Cross Rock — Lady Forward Cross Rock changing to right hands, steps 6 to 10.

Gentleman Backward Cross Rock — Lady Forward Cross Rock changing to Left hands, steps 1 to 5.

Gentleman Backward Cross Rock — Lady forward Cross Rock changing to right hands, steps 6 to 10.

Gentleman Recover Side Basic—Lady Free Turn About and Right half Side Basic, steps 1 to 10.

9. THE PUSH BACK

Side Basic facing LOD, Preparation, Cha Cha Break ending facing Wall. Both Backward Cross Rock facing each other for 1.2.3. and facing Wall for 4.5. Cha Cha Break facing each other for 6.7.8. and facing Wall for 9.10. Recover Side Basic. Note: Gentleman touches Lady's left hand with his right hand to indicate *PUSH BACK*.

10. CHA CHA CHASE

Left Half Side Basic facing LOD, steps 1 to 5.

Link steps 6 to 10. Release Lady to Challenge Position.

Gentleman Cross Rock turning Lt to face against LOD—Lady steps 1 to 5 of *Passing Basic*.

Both Cross Rock gentleman turning Rt., Lady Lt. to face LOD, steps 6 to 10. Repeat Cross Rock as many times as desired. Gentleman recovers *Passing Basic* when facing LOD. Lady recovers on next half when facing partner.

11. CUBAN BASIC

Teach Cuban Basic and use between combinations for variety. First half of the Cuban Basic may also be used for the Preparation.

(Next month: Silver Standard)

BALLROOM TERMINOLOGY

Continuing the First Edition of the U.S.

Ballroom Council's Study of Definitions

CHARGE: A basic figure in American Rumba. A sideward Rock and a close, QQS. May also be done forward or backward. Not to be confused with **COMMANDO**.

CHARLESTON: A lively dance done to syncopated 4/4 music.

CHASSE: 3 changes of weight with a close on the second step; also a series of sideward closes.

CHASSE REVERSE TURN (Int'l): A basic figure in the Quickstep and Rhythm Dancing. 7 changes of weight.

CHECK: A figure in which the couple stops suddenly and then moves in a different direction.

CHIAPANEAS: Mexican folk dance (with hand clapping) often included on ballroom dance programs.

CINDERELLA: A step pattern in the Peabody.

CLAVES: 2 cylindrical pieces of hard wood; one is held in the cupped hand for resonance and struck with the other; played in a 2-bar rhythm phrase in most Cuban music.

CLOCKWISE: Used to describe direction.

CLOSE: To move the free foot alongside the supporting foot and change weight (1 change of weight). Synonym: "Together."

CLOSED POSITION: See **POSITION**.

COMBINATION: A sequence of step patterns or figures. See **AMALGAMATION**.

COMMANDO: A basic figure in Mambo. A close and a forward or backward Rock, SQQ. May also be done sideward. Not to be confused with **CHARGE**.

CONGA: (a) An Afro-Cuban dance; (b) An Afro-Cuban rhythm; (c) A large Cuban drum.

CONGA LINE: A single-file dance done to Conga rhythm.

CONTRARY BODY MOVEMENT: The turning of the opposite side of the body toward the moving foot. Opposite of **SYNCHRO MOVEMENT**.

CONTRARY BODY MOVEMENT POSITION (Int'l): The position obtained by the moving foot being placed across the body, i.e., the right foot moving forward or backward across the left, or the left foot moving forward or backward across the right. No turn.

CONVERSATION POSITION: See **POSITION**.

CORTE: (a) In Tango, a change of direction, starting forward or backward; 3 changes of weight. (b) (Int'l) A standard variation of the Quickstep.

COTILLION: (a) Originally a formal ball including frequent changing of partners and giving of favors. (b) An elaborate dance directed by a cotillion leader. Now sometimes extended to include less formal functions and/or classes.

COUNT (or COUNTS): (a) Refers to musical count; (b) Number of changes of weight; (c) (Int'l) Number of moves whether with change of weight or not.

COUNTER CLOCKWISE: Used to describe direction opposite to clockwise.

COUNTERPART: Describes lady's part when exactly opposite to gentleman's.

CROSS IN FRONT, CROSS IN BACK: To move free foot in front or in back to

WINNERS: Launching a series of "Contest Workshops" at the Byrnes & Swanson Studio in B'klyn was a Jan. 22 Int'l Style Waltz & Quickstep event. Winners, L to R: Leon Da Silva & Carol Vogel, 3rd pl.; Audrey Smith & Charles Channel, 2nd; John Sheppard & Constance Mohr, 1st. Presenting trophies is NYC teacher John Goddard, co-judge with Scottish champions Jock McGregor & Bemil (opposite page), who followed with a demonstration. The visiting McGregors also appeared on the Feb. 2 "Arthur Murray Party."



Howard B. Reid

opposite side of supporting foot; change weight.

CROSS CHASSE (Int'l): A basic figure in Quickstep; 4 changes of weight.

CROSS HESITATION (Int'l): A standard variation in Waltz; 3 changes of weight.

CROSS POINT: To extend free foot across in front of, or in back of, supporting foot. No change of weight.

CROSS SWIVEL (Int'l): A standard variation in Quickstep, 2 changes of weight.

CRUSH DANCING (Int'l): See RHYTHM DANCING.

CUBAN RUMBA: See RUMBA.

CUDDLE POSITION: See Position.

DANZA: (a) A generic Spanish word for dance; (b) In some regions (e.g., Puerto Rico) used to describe a specific dance.

DANZON: A stately Cuban dance. During certain musical phrases the dancers pause but remain on the floor, resuming their dance at a specific place in the music.

DEPORTMENT: (a) In social dancing, behavior based on manners and social customs; (b) (Int'l) A term evaluating hold and poise.

DIG: Similar to TAP, but with greater emphasis. (Continued next month)

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COMPETITION COUPLES



Jack Mitchell

JACK & CHRISTINE BULLOCK are old hands at winning competition trophies. This smooth Toronto team indicate that, though they enjoy summer sports, they devote almost all their "hobby time" to ballroom dancing. In working hours, Jack is a foreman welder for Crane Carrier of Canada, and his wife is a teller for the Royal Bank of Canada.

Both came to Canada from Birmingham, England. Back in Britain, while they knew each other, they did not go dancing together. There are many dances held in and around Birmingham, and many public ballrooms which one may attend without a partner. Jack was an enthusiast for what is called there "palais dancing," i.e., social dancing in which no one attempts more advanced or competition style. Before leaving for the New World in 1955, he did manage to get in six serious lessons with Norman Donaghue.

Once established in Toronto, Jack found his way to the studio of Jim and Marg Clelland, and to the Saturday Night Dance Club. In 1956 Chris came to Canada for a vacation — and has been there ever since. Jack persuaded Chris, who had never had any dancing lessons, to join him for study with the Clellands. As a team they made a happy combination, and in March 1958 they were married.

Their initial triumph together came in 1956 in faraway Halifax, Nova Scotia, when they took first place in the Canadian Closed Amateur Championships, sponsored by the Canadian Dance Teachers Association. They are three-time winners of the Wilson-Harkin Trophy, given for a semi-annual four-dance contest. In an Open Invitation Four-Dance Contest they won the Marg Clelland Rose Bowl. And they

were winners of the First Canadian Open Amateur Championship, organized by the Ontario Dance Teachers Association. New York saw them dance to victory to win the *Dance Magazine* Cup in the U.S. Ballroom Council's International Style Competition last year at Roseland Dance City.

Jack's favorite dances are Slow Foxtrot and Cha Cha, while Chris is partial to Quickstep and Jive. Both lament that there are not enough ballrooms catering to dancing in Canada, and that good music for dancing, both in ballroom and on records, is in short supply. Like most of us, they would like to see more adult ballroom dancing on television.

SPOT NEWS

When Myron's Ballroom in L.A. had their Gala Grand Opening on Feb. 5, Russ Morgan's famous "Music in the Morgan Manner" was on the bandstand. The popular establishment, open Wed., Fri., Sat. & Sun., has been newly decorated.

On the Jan. 30 *Fabulous Fifties* CBS-TV spectacular, host Henry Fonda was heard to give out with this statistic: There are six times as many people in the USA studying dancing as are enrolled in the colleges.

Doris Weber Zea, Pres. of the all-ballroom NY Society of Teachers of Dancing, imported Gunther Buchta of Halifax, Nova Scotia, to teach Int'l Style at the group's Feb. 14 meeting at the Hotel Edison in NYC. Also on the program were Phil Jones, teaching Formation Waltz, and Herbert C. Walker for teen-age ballroom. Forum was devoted to teaching methods and practices of all grades.

NOTES FROM THE MIDWEST

"Service to Students" was the theme of a recent conference in Chicago of 125 executive committee members of the Arthur Murray Studios. 38 studios, in addition to those in Chicago, were represented at the discussions of problems and proposals to create good will. Community projects, such as volunteer teaching of the deaf, were recommended. One member reported that he gives free lessons to a group of 100 Scouts; after a certain number of classes, he takes 100 more, etc. Meetings included study of styling techniques, precision footwork and Int'l Style.

Ronald Dodd and Rosemary Mattison, at a recent hall at the Hotel LaSalle in Chicago, gave a demonstration of Int'l Style Quickstep, Tango and Foxtrot. Dodd, originally from Gloucester, England, is on the staff of the Mattison Studios. He was also on the ballroom faculty of the Feb. 7 meeting of the Chicago Nat'l

Assn. of Dance Masters — as were Jean Wolfmeyer, Don LeBlanc and Billie Roe Kagen . . . Vito Vertuccio & Muriel Aramburu, who took 2nd place in the Sun-Times' Harvest Moon Free Style event, are making an intensive study of Int'l Style and hope to compete soon. **LOUISE EGE**
NOTES FROM NEW ENGLAND

Gunther Buchta has been commuting all the way from his studio in Halifax, Nova Scotia, to teach Int'l Style one night a month at Carl Braun's Commodore Ballroom in Lowell, Mass. He was also on the faculty for the Jan. meeting of the Dance Teachers Club of Boston . . . It was "Massachusetts Day" at the Waldorf-Astoria in NYC Jan. 24 when Lillafrances Viles of Hyde Park, Mass., took over for her 1st meeting as new Pres. of Dance Educators of America. Miss Viles is Publicity Chairman for the DTCB.

Other DTCB items: Pres. Russell Curry recuperating at home after hospitalization for ruptured disc . . . Summer session dates have now been announced. Teacher Training Course: Aug. 22-26; Convention: Aug. 29-Sept. 21, at Somerset Hotel in Boston . . . Appointed as DTCB committee to work with Nat'l Council of Dance Teacher Orgns. on revision of its suggested Ballroom Exam are Katharine Dickson, Carlton Richardson and Arthur Tolman . . . Anita Gordon of NYC to teach teen-age ballroom at Feb. 21 meeting.

A lively orgn. is the Maine Dance Teachers Club, with Ellen T. Cooper of Lewiston as Pres. Myron Ryder of Springfield, Mass., taught ballroom for their Feb. 7 meeting in Auburn.

RON GREENWOOD

ASSOCIATION MEETINGS

(With Ballroom Sessions)

Feb. 21: Dance Masters of America, NY Chapter, Edison Hotel. Ballroom faculty: Dorothy Howell, Henry & Grace Kane, Mel & Gloria Riedl, John & Kiki Clancy.

Feb. 21: Dance Teachers Club of Boston, Somerset Hotel, Boston. Ballroom faculty: Anita Gordon.

Feb. 28: Dance Masters of Mich., Inc., (DMA), Sheraton-Cadillac Hotel, Detroit. Ballroom faculty: Skip Randall.

Mar. 5 (eve.) & 6 (all-day): Dance Masters of Okla., Biltmore Hotel, Okla City. Ballroom faculty: James Leito & Joseph Domme.

Mar. 6: Dance Masters of Calif., San Francisco. Ballroom faculty: Charles & Margaret Baker.

Mar. 6: Penna. Assn. of Dance Teachers, (DMA), Philadelphia.

Mar. 13: Associated Dance Teachers of So. Calif., (DMA), all-day ballroom session.

Mar. 13: NY Society of Teachers of Dancing, Edison Hotel, NYC.

Mar. 27: Dance Educators of America, Waldorf-Astoria Hotel, NYC. Ballroom faculty: Victor Wilson, Joseph Case, Basil Valvasori, Bill De Formato.

Apr. 3: Chicago Nat'l Assn. of Dance Masters, Sheraton Towers, Chicago.

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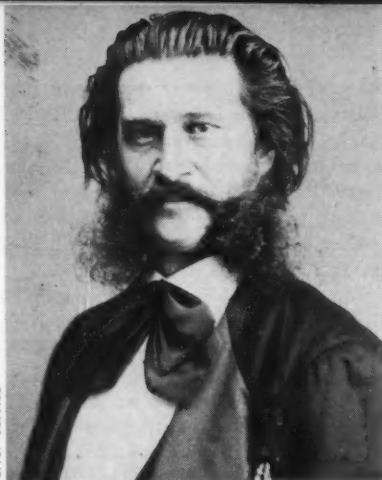
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"The Waltz King," Johann Strauss, Jr.

BLUE DANUBE (Cont'd from Page 7)
fect; the water looked like a torrent of fiery lava *en miniature*. It was thrilling.

No one thought of dancing; every one wanted to listen to the waltz. And how Strauss played it! . . . With what fire and *entrain*! We had thought Waldteufel perfect; but when you heard Strauss you said to yourself you had never heard a waltz before. The musicians were partly hidden by gigantic palmettos, plants, and pots of flowers arranged in the most attractive way. But he! — Johann Strauss! — stood well in front, looking very handsome, very Austrian, and very pleased with himself.

Then came the *quadrille d'honneur*. The Emperor danced it with the Queen of Belgium, the Crown Prince of Prussia with the Empress, the King of Belgium with the Princess Mathilde, the Prince Leuchtenberg with the Princess Metternich.

The cotillon* was led by Count Deym and Count Bergen, and they led it to perfection; there was not a hitch anywhere. Every one was animated and gay; certainly the music was inspiring enough to have made an Egyptian mummy get out of his sarcophagus and caper about. I danced with a German *Durchlaucht*, who, though far in the sear and yellow leaf, danced like a school-boy, standing for hours with his arm around my waist before venturing (he could only start when the tune commenced), counting one-two-three under his breath, which made me, his partner, feel like a perfect fool. When at last he made up his mind to start, nothing short of an earthquake could have stopped him. He hunched up his shoulders to his ears, arched his leg like a prancing horse, and off we went on our wild career, lurching into every couple on the floor, and bumping into all the outsiders. When we were not careering together, he sat

* This is Madame's spelling throughout.

glued to his chair, refusing to dance. If any lady came up with a favor he would say, "I am a little out of breath; I will come and fetch you later." And then he would put the favor in his pocket and never go near her. He seized everything in the way of favors that came his way; some he gave to me, and the rest he took home to his small children.

I was glad, all the same, to have him for a partner, as, being a *Durchlaucht*, he was entitled to a seat in the front row, and I preferred prancing about with my *hochgeboren* high-stepper to having to take a back seat in the third row with a minor *geboren*. After my partner and I had bounded about and butted into every living thing on the floor I brought him to anchor near his chair by clutching his Golden Fleece chain which hung about his neck. I felt like singing Tennyson's "Home I brought my warrior (half) dead." He was puffing and blowing, the perspiration glazing his face, his yellow hair matted on his forehead, and his moustaches all out of kilter.

I really felt sorry for him, and wondered why he exerted himself so much, when he could have been quietly seated watching others, or, better still, at home in bed.

The supper was served at one o'clock. Their Majesties the King and Queen of Belgium, Prince Alfred, the Prince and Princess of Prussia, the Prince of Saxe-Weimar, and all the other *gros bonnets*—too many to write about—went upstairs through an avenue of plants and palms to a salon arranged especially for them where there were two large tables. The Emperor presided at one and the Empress at the other. Besides the *salle à manger*, and some smaller salons, two enormous tents were put up in the garden, which contained numerous tables, holding about ten people each, and lighted by masses of candles and festooned with bright-colored Chinese lanterns. Prince Metternich told me later that the candles were replaced three times during the evening.

The favors of the cotillon were very pretty, most of them brought from Vienna. One of the prettiest was fans of grey wood with "Ambassade d'Autriche, 28th May, 1867," painted in blue forget-me-nots.

We danced "till morning did appear," and it appeared only too soon. The cotillon finished at half-past five, and the daylight poured in, making us all look ghastly, especially my sear and yellow leaf, whose children must have wondered why papa *kam so spät nach hause*. **END**

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